DOCUMENT RESUME

ED 205 047 FL 012 464

AUTHOR	Clark, Raymond C.; Hopkins, David B.
TITLE	Setswana: Teacher's Handbook. Peace Corps Language Handbook Series.
INSTITUTION	School for International Training, Brattleboro, Vt.
SPONS AGENCY	Peace Corps, Washington, D.C.
PUB DATE	79
CONTRACT	PC-78-043-1037
NOTE	87p.; For related documents see FL 012 461-463.
AVAILABLE FROM	The Experiment in International Living, Brattleboro, VT 05301.
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*African Languages; Bantu Languages; Cross Cultural Training; *Lesson Plans; Pattern Drills (Language); Postsecondary Education; *Second Language Instruction; *Teaching Guides; Uncommonly Taught Languages
IDENTIFIERS	*Botswana; Peace Corps; *Setswana

ABSTRACT

This teaching guide is designed to accompany the three Peace Corps students' books in Setswana, the language of Botswana. Its goal is to help the native speaker understand the American volunteers' viewpoints and to provide detailed information on methods and techniques for teaching the Setswana language and culture. The guide has three parts: (1) an introduction explaining the purpose and organization of the course; (2) a discussion of teaching techniques, which includes an introduction to the students' books and detailed techniques for the various parts of these books; and (3) lesson plans and suggestions for using them. (AMH)

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SETSWANA

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Teacher's Handbook

by Raymond C. Clark and David B. Hopkins

FL 012 464

PEACE CORPS LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living
Brattleboro, Vermont
for ACTION/Peace Corps
1979

FEB 13 1980

PEACE CORPS

LANGUAGE HANDBOOK SERIES

The series includes language materials in Belizean Creole, Kiribati, Mauritanian Arabic, Setswana, Solomon Islands Pijin, Sudanese Arabic and Tanzanian Swahili.

These Setswana materials were developed under the auspices of the Foreign Language Office of The Experiment in International Living's School for International Training.

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This book was developed by The Experiment in International Living in 1979 for ACTION/Peace Corps, under contract number 78-043-1037.

SETSWANA

TEACHER'S HANDBOOK

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ACKNOWLEDGEMENTS

The teaching techniques compiled in this handbook have come from a variety of sources. Some have been modified to fit the purposes of this material and some are recognizable as standard teaching practices. It would be impossible to give accurate, thorough credit for all the thinking, writing, and experimentation that has resulted in this particular compilation.

We would, however, like to acknowledge the contribution of Andy Burrows, who wrote the description of several of the techniques in Part II and gave us other editorial guidance.

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PART ONE

THE PURPOSE AND DESIGN OF THE HANDBOOKS

°Introduction°

You are going to teach your own language to American Peace Corps volunteers. You will have the opportunity to learn many new and interesting things about your American students and their culture. You will also learn something about your own language and culture because your students will ask many questions. Sometimes the questions and the answers will be easy and obvious. Sometimes the questions will be puzzling and difficult, and you won't have any easy answers because nobody has asked you these kinds of questions before. You may have an-swers or you may not, but the really important thing is that two cultures are meeting in a peaceful and hopeful way and you are part of that process. You have taken on a valuable and interesting assignment.

Your role is to be a link between two cultures. Your most important job is to help your students learn Setswana. When they can communicate in Setswana, they will also share and understand your culture, and when they understand your cul-

... use the handbooks in a coordinated way...

ture, they will learn to use Setswana even better. As your students struggle to learn your language and culture, you will be a very important resource to them. This Teachers' Handbook will help you become more effective as a link and resource.

You will notice that in addition to this Teachers' Handbook there are three other handbooks in this "Peace Corps Language Handbook Series." Each handbook has a specific purpose. If you use the three handbooks in a coordinated way, they will be an effective program. Your first task is to understand the purposes of these three handbooks and to learn how to use them effectively. The three handbooks are described briefly in the next few pages.

The Communication and Culture Handbook. Whenever a foreigner moves into a new culture, there are certain things that he/she must do. If the foreign visitor is a tourist, his/her requirements will involve eating in restaurants, taking taxis, sightseeing, etc. If the visitor is a businessperson his/her requirements will be somewhat different from the tourist. In this handbook we have selected a number of situations in which the Peace Corps Volunteer (PCV) will have to function. Each lesson in this handbook is about one situation. Within each lesson we have included words and phrases that a PCV will need in order to function in the situation. For example, the situation might be "Asking for the time of day." The PCV would have to learn the appropriate expression for asking "What time is it?" and learn to understand the possible responses, including responses such as "I don't have a watch." Part of the work in this handbook will require memorization. Part of the work will require the students to play with the language and learn many things through discovery.

... concepts of punctuality...

In addition to learning suitable linguistic behavior for each situation, the PCV should also learn something about the proper cultural behavior. We have made cultural notes in the lessons to help the PCV understand more about your culture and how it deals with situations such as telling time. So for example, concepts of time and punctuality need to be discussed and experienced as part of the language lesson. It may be that in some cases our cultural notes need to be explained further or modified. It is part of your job as a teacher to explain or modify this material in order to make it as accurate as possible. In summary, The Communication and Culture Handbook will help the PCV learn what to say in a variety of situations from very simple survival situations to more complex working and living situations. The Communication and Culture Handbook is graded

from easiest, simplest and most general, to hardest, most complex and specific, but it is not necessary to follow the handbook rigidly from Lesson 1 to Lesson 25. It is possible to pick and choose from the situations we have provided.

The Grammar Handbook. Learning a language is much more complex than just learning words and phrases. Languages all have a complex system of rules that allow us to communicate accurately. For instance, if I say in English "The man hit the boy." we know immediately who hit whom. How do we know that? Because in English the order of the words in the sentence tells us who did what. As a native speaker of your language you unconsciously follow the rules of your language whenever you speak, but the learner of your language will have to learn those rules. Of course, your students already know one set of language rules -- the rules for English. But unfortunately, the rules of English and rules of your language are not the same, and many learners sound strange when they speak your language because they are trying to follow English rules when they speak. The purpose of The Grammar Handbook is to describe the rules of your language and give the learner opportunities to practice and learn these rules. Eventually, after a lot of practice, the learner will be able to use these rules without thinking about them, just as you do. The Grammar Handbook concentrates on how to say things in your language.

When people are learning a new language they are constantly asking questions like "What's the word for ___ ?" and "How do I say ___ in the past tense?" The Communication and Culture Handbook concentrates on what and The Grammar Handbook concentrates on how, but the two handbooks should be used together because the student must learn both the what and how of language. One of your most challenging tasks as the teacher is to keep the what and how balanced. You and your students will want to work back and forth in these two books. Utilize the curiosity of your students. As grammar questions arise in the The Communication and Culture Handbook lessons, turn to The Grammar Handbook to develop the students understanding of "how something is said. You may want to ask the class to indicate their most important questions at the end of the day, and plan to cover these things in The Grammar Handbook the following day. Some material in The Communication and Culture Handbook may not come up spontaneously in class and so you should try to predict the problems that could arise and plan to bring them up yourself if they still seem important during the lesson. Try to give the students what they "feel" they need to know.

...work back and forth in both books...

The Special Skills Handbook. The first two handbooks can be considered basic and general. Every PCV will need to master most of the lessons in these two handbooks in order to have a good foundation in your language. But there are also special situations in every culture and special interests and work requirements among every group of PCVs. The Special Skills Handbook gives material for developing special linguistic cultural and professional skills. Unlike the first two books, this handbook is not a series of lessons with detailed instructions on how to teach the material. Sometimes the material will be most useful if the student studies it outside of class or in a small group. Sometimes the material can be used in a classroom. There may be several different ways in which the material can be used. We urge you and your students to look upon this book as a resource. Use your imagination and have fun with this handbook.

You will probably find that much of the material in this book, because it is special, will be used during the final weeks of the training program. We cannot give you any easy formulas for where and when to use the material in The Special Skills Handbook. During the first two or three weeks of training you should concentrate on the other two handbooks. During the final weeks of training you can spend more time on special skills. We do not expect that you will use everything in The Special Skills Handbook. You should use only the material that is relevant to your training program. In fact, we hope you do not use all the material because we expect the PCV will continue to use The Special Skills Handbook when the training program is over.

The Picture Dictionary. This dictionary is included at the end of The Communication and Culture Handbook as a separate source for the student to use as a self-study aid. You will not need to teach any lessons from The Picture Dictionary, although the illustrations can be used (see p. 77) in the classroom to add variety to the language program. The primary purpose of the dictionary is to give the student a start in learning additional vocabulary by himself.

°The Communication and Culture Handbook°

We have said that The Communication and Culture Handbook is a set of lessons that concentrates on what to say and do in a variety of situations. These situations are arranged in a sequence. There are 25 situations in this sequence. Although it is best to teach them one after another, it is possible to skip a lesson or jump around in the book. It would be a good idea to cover all the situations during the training program. The material has been designed so that all classes -- even the slowest ones -- will have an opportunity to learn to say and do something in every situation.

... jump around in the book...

You will notice that most of the units are divided into "Basic Lesson" and "Supplementary Lesson." Every class will cover the Basic Lesson. Some classes will move faster than other classes and so the faster classes will be able to do additional work by covering the Supplementary Lesson as well. We cannot give any rules on how much material any particular class can cover. You and the class will have to decide on that. The important thing to remember is that the Basic Lesson is required and the Supplementary Lesson is optional.

Although each lesson is a little different from all the others, there are usually six parts to each lesson. They are:

1. Objective
2. Basic Material
3. Notes
4. Activities
5. Cultural Involvement
6. Worksheet

In the following paragraphs we will discuss the six parts of the lesson and other features of The Communication and Culture Handbook.

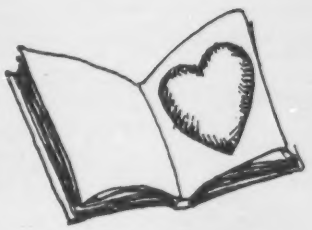
5

1. Objective. This is a statement of what the learner is expected to learn. It should answer the question "What new thing can I do as a result of learning this lesson?" Sometimes the title of the lesson will clearly indicate what the objective is, but sometimes the title is insufficient and the objective statement can be considered a kind of sub-title. One thing that you the teacher should always ask yourself is "When this lesson is done, how do I know that my students can actually do what the objective says they can do?" The lessons do not provide you with suggestions on how to evaluate the students' progress so this is one part of the teaching cycle that you should plan out yourself. It would be a good idea to keep a book with each student's name in it and make a check when you feel confident that the student can achieve the objective. A sample page might look like this:

	DATE	ADAMS, JOHN	BROWN, MARY	GREEN, SUSAN	SIMPSON, O.J.	TODD, TOM	WARD, LES
#1 GREETINGS - BASIC	7/12	✓	✓	✓	✓	✓	✓
#1 GREETINS - SUPPL.	7/12	✓	✓		✓		
#2 INTRODUCTIONS - BASIC	7/13	✓	✓	✓	✓	✓	✓
#3 TELLING TIME - BASIC	7/14	✓	✓	?	✓	✓	?
#7 NUMBERS - BASIC	7/16	✓	✓			✓	
#7 NUMBERS - SUPPL.	7/15	weak	✓			✓	
#4 BUYING THINGS - B	7/16	✓	✓	✓	✓		✓

By keeping an evaluation book you can easily determine which lessons have to be repeated or reviewed and who needs extra help. You can also tell which things do not need additional work, and if another teacher takes over your class, the new teacher will have some idea of what has been done and what needs to be done.

2. Basic Material and Translation. You will notice that the basic material is presented on the left-hand page. The translation is provided on the opposite page. When possible try to communicate the meaning without translating, and discourage word-for-word translation.



the basic material is the heart of the lesson...

The basic material is the heart of the lesson. It may be presented in several ways. Sometimes it may be a dialogue; sometimes it may be a paragraph; sometimes it may be only key words and phrases. The Activities section of the lesson (described later) will tell you what you can do with the basic material and will give you some suggestions on how to teach it. Part II of this handbook (Teaching Techniques) will describe various techniques that you can use in presenting these lessons.

Usually the students can master the basic material in two class sessions. You may find that some sessions take longer than others, but in general, most of the basic material can be mastered in two or three hours.

For many of the lessons your job will be to help the students memorize the words, phrases and sentences of the basic material. Memorization will require a certain amount of repetition - saying things over and over. This is not always very fun or interesting, but it is important, although there can be too much repetition too. Some of the basic material will require the students to play with the language. They will try to create new sentences based on words and sentence patterns they already know. They will try to vary the phrases they have memorized, but many times they will make wrong guesses. You should not discourage them from their attempts to be creative with the language. Making mistakes is a very important part of language learning.

3. Cultural Notes. Throughout the book you will find notes enclosed in boxes. The purpose of these notes is to help the student understand the social and cultural context in which the basic material might be used. Some of the notes may give brief explanations about a linguistic structure that is in the lesson. You will not need to "teach" these cultural/usage notes. They are for the student to read and think about. Occasionally a brief discussion of the note may be necessary, but since the discussion will probably be in English it should never exceed five minutes.

4. Activities. Each lesson will have a list of activities. Think of the activity list as a kind of instruction sheet which tells you and the class what to do with each lesson. Before you teach the lesson you should plan how you will do the activities with the class (note that some of the activities are for the student to do as independent study outside the class). Until you have become experienced with these materials you should do the activities as they are suggested in each lesson. You may also wish to expand upon this with your own ideas and in response to the interests of the class. In order to do the activities you will have to become familiar with the teaching techniques in Part II of this handbook.

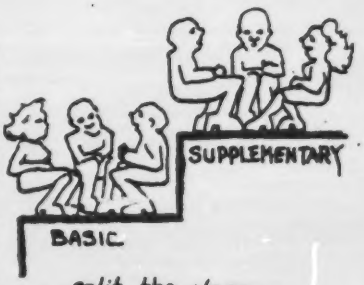
5. Suggestions for Cultural Involvement. Practicing the language in the classroom and playing with the language in the classroom are still not sufficient. The students must try what they have learned in the real world where there is no teacher or textbook available. These suggestions are intended to be a bridge between the classroom and the real world. Although these suggestions are directed at the student, you as the teacher may want to use them and make them part of your daily teaching cycle. You can use these suggestions as homework assignments for your students and you can have them report on their assignments the next day. If your training program is done in The United States or in an area where your language is not spoken outside the classroom, it may be more difficult to make useful assignments. In these circumstances, you and the other teachers can set up simulated situations such as a "restaurant" or "bank" or "taxi stand" on the training site. If you use your imagination, simulations can be a lot of fun and they can help you evaluate your students' progress. In other words, the suggestions can help you to see if you are achieving the objective of the lesson.

..set up simulated situations...

6. Worksheet. This page is for the student. You should encourage the student to make notes and write down new words on these sheets.

Supplementary Material. Most of the lessons are divided into basic and supplementary levels. The supplementary level is optional. It is not necessary for every class to work on the supplementary material and you should not try to force this material on your students if they are not ready for it. You can

always come back later to do the supplementary lessons. In some ways this is a good practice because if you come back to the supplementary lessons later, you will also be reviewing material. Sometimes you will have a class that has both fast and slow students. In this case, you can split the class and have the slower students continue to work on the basic material while the faster students go ahead to the supplementary material. Sometimes you can encourage individual students to work on the supplementary material after class. The lesson format with its basic and supplementary levels allows you to use the material in a number of different ways. Take advantage of the possibilities.



...split the class...

Glossary. The English-Setswana glossary is a handy reference that can be used by the students when they are doing creative exercises. For example, many of the activities require the students to make up sentences and dialogues. The students may know (in English) what they want to say, but they do not know or cannot remember the Setswana equivalent. Of course, they can always ask you for words, but in many cases you may not be available or you may be busy with someone or something else and you would not want to be interrupted. Do not discourage the students from using the glossary even though they will make mistakes. The glossary can be a useful, time-saving aid.

The Picture Dictionary. The dictionary is for the student. You do not need to teach anything from it, although there is a suggestion on page 77 on how you can use the illustrations in the classroom.

°The Grammar Handbook°

...learning how the pieces fit together...

Your language is a very complex system of sounds, rules and meanings. The Grammar Handbook is based on an analysis of Setswana. In a sense, it takes Setswana apart (just as you might take apart a piece of machinery) and looks at the parts one at a time, piece by piece. By learning how the pieces fit together, your students will eventually learn how the whole system operates and they will be able to produce grammatical sentences and understand complex sentences and sophisticated thoughts such as, "If I had had enough time, I would have visited Gabarone." To help the students learn how Setswana works, each lesson in this book is divided into two basic parts: "Explications" and "Exercises."

Explications. The first part of each lesson is a description of some "piece" of the grammar of your language. The description is followed by examples. You do not need to teach this part of the lesson; just have the students read it.

Exercises. The second part of the lesson is made up of oral exercises and written exercises. The oral exercises are designed to be used in the classroom. The written exercises may be used in class or done out of class. The correct answers to all of the written exercises are given in the book, and the students should be encouraged to check their own answers and to rewrite any sentences that have errors.

This handbook offers you and your class a variety of exercises as part of each lesson. In Part II of this handbook you will find descriptions of many techniques useful in teaching the grammar. The main thing to remember when you use these various techniques is that once is not enough. Every exercise should be done several times and constant review is necessary, especially for those grammatical points that the students find difficult.

How do you know if your students understand the rules and are making progress toward an understanding of the linguistic system? You may want to make up short tests using some of the exercises you have already practiced. In a small

class you can do two other things. Listen to your students' mistakes as they try to use the language in ordinary communication and ask your students to tell you what they think they need to work on. It is also a good idea to keep a chart like the one shown earlier for The Communication and Culture Handbook. This will help you remember what you have taught, how well each student has done, and it will give you a record to help another teacher who takes over your class.

... listen to your students...

°The Special Skills Handbook°

In a Peace Corps training program, a student cannot learn everything about the language; there is not enough time. By using The Communication and Culture Handbook and The Grammar Handbook the students can get a solid foundation in two ways: they will be able to say many things and they will know a lot about the grammar of the language. But your students will be in special situations which require words and phrases that would not be found in a general language course. The Special Skills Handbook meets this need.

Your students' special needs will be in two main areas: cultural and professional. Peace Corps volunteers, unlike tourists, are expected to live in your culture. For this reason they will have a greater need to understand the culture they are living in. This will be one of the special skills they will need to develop and so a lot of the material in this handbook is information about the culture. This cultural information will be presented in a variety of ways, including narratives, pictures, maps and diagrams.

Peace Corps volunteers are also expected to do a job during their two year assignments. To do their job they will have to know words that are needed in that job. For example, if they are working in agriculture they will need to know the words for many different tools, for plants and crops, and for agricultural processes such as plowing, planting and harvesting.

In a very general way, The Special Skills Handbook is for building vocabulary. The material in the handbook is not set up as a series of language lessons with a definite format such as the lessons in the other two handbooks. Therefore, it is not possible to give explicit directions on how to use or teach this material. It can be used in many different ways. One of the uses is independent study. In other words, the students can use this material outside of class or after the training program. You will also find it possible to use a lot of this material in the language classroom. Many of the teaching techniques described in Part II of this handbook can be used with the material in The Special Skills Handbook.

°Classroom Atmosphere°

As a language teacher you will need to become proficient in three areas. The first area we have already discussed: knowing your material. The second area, knowing how to teach your material, can be called technical competence. In Part II of this handbook we will describe several basic teaching techniques that you will need to use to become technically competent. But in addition to knowing your material and knowing how to teach it, there is another area that is important: establishing the proper classroom atmosphere.

... establish proper classroom atmosphere...

What is a good classroom atmosphere and what can you do to help establish a good classroom atmosphere? Although classroom atmosphere is very difficult to define because it is complex and intangible, it is just as real as knowledge and skills, and it is just as important. It includes the personalities of every person in the room. It also includes the physical surroundings: the weather, time of day, and the physical characteristics of the classroom itself. Some of these things are beyond your control, but as the teacher you can have a very important influence on the classroom atmosphere. Here are some things you can do:

Establish a comfortable relationship with your students. Your students will learn better if they are relaxed. They should not be afraid of you. The language classroom does not need a dictator; it needs gentle leadership. If the students feel free to ask questions and make mistakes and make suggestions, they will feel good about being in the clas room and learning your language.

Develop a spirit of cooperation in the classroom. Your students will learn better and faster if they work together as a team. It is not important that one student may be faster or slower than his/her classmates and so you do not need to praise the good student and scold the slow student. Have the fast students help the slower students. When one student is not being cooperative in the classroom, talk to that student in private and discuss the need for cooperation.

Be helpful. A teacher is a helper. Your students need a

lot of help, but they all need to be helped in different ways. Some of them will need help constantly; some will not. Your job is to find out who needs help, what kind of help they need, how much help they need and when they need it.

Be patient. It is important to be helpful but it is also possible to give too much help. Your students may not be able to answer questions or make sentences quickly but it is important that they struggle a little as they search for the right word. Telling the answer or giving the right word too soon deprives the student of a learning opportunity. Sometimes being helpful means withholding help.

Correct carefully. Your students will make many mistakes as they try to learn your language. It is important for you to learn how and when to correct. Correct indirectly whenever you can. That is, if a student says something wrong, repeat like an echo what the student has said in its correct form. It is not necessary to say "No that is wrong, it should be _____." Sometimes you can correct silently by just making a signal that something is wrong and letting the student try to correct what he/she said. When you do correct, the correction should be supplied gently and quietly, without emotion. It is difficult to know when to correct and how frequently. Some students should be corrected only occasionally; some students can be corrected frequently. Usually the faster students can be corrected more frequently because they don't become easily discouraged. There are many kinds of mistakes that your students will make. Some of them are important and will cause a lot of communication problems and some of them are minor and will not be a serious problem. It is best to correct only the "big" mistakes; otherwise you will be correcting all the time. In summary, when you correct do it gently; quietly; indirectly; without emotion; only when necessary.

Use humor. Have fun. Play. Language learning is hard work. It can be very discouraging and frustrating. It will be very useful for you and your students to break the periods of hard work with periods of playful activity. Play will relieve the strain and pressure of working and it is also a very important part of the learning process. Playing with language is a very creative activity and creativity is a very valuable skill for the language learner. Learning a language is creating your own version of a language that belongs to other people.

Be informal but not undisciplined. We have encouraged you to establish a comfortable relationship with your students and to play in the classroom. In general, your students will appreciate an informal, relaxed atmosphere in the classroom. They will probably expect to talk to you and to relate with you in a very familiar way, but it is possible to become too relaxed

so that very little work actually gets done. Sometimes you will have to exercise your leadership role as the teacher. Starting and stopping the class on time and controlling break periods are small but important ways to set a tone of disciplined language learning and teaching.

Do not monopolize class time. Remind yourself at least once an hour that it is the students who need practice in speaking the language, not you. Ask yourself: "How much of the class-time am I speaking?" and "How much of the class-time are my students speaking?" The less you say in the classroom, the more your students will say.

...students need practice in speaking...

Listen. Take suggestions from the students and use them. If you do not do all the talking you will have time to listen to what your students are saying. You can listen to their sentences and note the kind of mistakes they are making. You can also listen to their suggestions about what they need to do or study. If they do not say anything about what they want to do, ask them from time to time. It is a good policy to use a few minutes of each day as a kind of "oral suggestion box." Your students will generally have a very high motivation to learn your language and many of them are well-educated and have good ideas about teaching and learning. If you invite them to give you suggestions you should also try to use their suggestions in your teaching.

Be prepared. The students will feel good about your teaching and they will have confidence in your teaching if you come to class well prepared. It is always best to prepare more than you need. Sometimes your lessons will go much faster than expected.

Use your own language at every opportunity. Occasionally you will need to use English in the classroom because it is the most efficient way to give an instruction or explain something or give a translation. But be very careful about the amount of English you and the students use. Sometimes the students will try to use English as an escape from the hard work of language learning. Too much English can weaken classroom discipline.

Counsel students individually. Every kind of student needs some kind of individual attention. Some need more than others. Sometimes individual attention is nothing more than a few words of praise or encouragement. Sometimes you can give your students suggestions or extra work. Occasionally you may have a student who is a problem in the classroom because he/she talks too much or asks too many questions or uses English too much. In these cases it is best to discuss this problem with the student outside of class where he/she will not be embarassed.

PART TWO

TEACHING TECHNIQUES

°Introduction

to Techniques for The Communication and Culture Handbook°

When you look at a lesson in The Communication and Culture Handbook you will see that each lesson is designed with a specific technique in mind. On the following pages we have outlined these techniques for you.

The most important part of the outline is Procedure. This part tells, in a step-by-step way, how you should conduct the class. Whatever the procedure may be, keep in mind the following: At the beginning of the class you will be doing the talking because you need to present the material. In the middle of the class the students will be practicing the material with you, and at the end of the class the students -- not you -- will be doing most of the talking as they use their new language skills to communicate with each other and with you. Keep this in mind:

Beginning ---- Presentation ---- You talk; students listen

Middle ---- Practice ---- You talk; students talk

End ---- Communication ---- You listen; students talk

The outline contains a section on Variations. These are ways in which you can change your procedure. Sometimes you can do one of the variations instead of the basic procedure and sometimes you can do one or more of the variations in addition to the basic procedure. The important point to remember is that it is a good idea to try some of the variations. Variety is the spice of language learning.

We have also included a few Notes that are appropriate to the lesson and we have left space for you to write in your own notes.

TECHNIQUE: Dialogue.

DESCRIPTION: A dialogue is a short conversation. Usually it is between two people. Usually it is about a common everyday activity. The learner should memorize the most important sentences in the dialogue. Sometimes the learner should memorize the entire dialogue.

FORMAT: Memorize both parts of the following dialogue:

A: Excuse me, where is the bus station?
B: It's on the other side of town.
A: Is it far from here?
B: Yes, it's quite far.
A: Where is a taxi stand?
B: Go two blocks and turn right.
A: Two blocks this way or that way?
B: Two blocks this way.
A: Thank you.
B: You're welcome.

PROCEDURE:

1. Present the dialogue while the students listen. Use gestures, pictures, puppets, etc. to give the students the meaning of the dialogue. It is not always necessary to give the meaning of every single word.

2. Allow the students to ask questions about the dialogue and ask the students questions about the dialogue. The purpose of this step is to assure that the students understand the dialogue.

3. You say a line and the students repeat the same line. This is done several times for each line until the students can repeat the line easily.

4. You take part A and the students take part B. You say the first line of part A and the students respond with the first line of part B. This is done for each pair of lines until the students can respond easily. You then take part B and repeat the process.

5. Have the students practice the dialogue in pairs.

VARIATIONS (on Dialogues):

1. Instead of having the students read the dialogue in the book, write it on the board. As you repeat and practice the dialogue, erase it word by word until nothing remains.

2. After doing steps one and two, break the class into pairs and have the students memorize it. You can move from pair to pair, making corrections and answering questions.

3. After doing all 5 steps have the class write the dialogue on the board. One student comes to the board and writes; the other students tell the student the sentences. The students can discuss the sentences as they write but the discussion must be in your language.

NOTES:

1. The dialogue can be practiced and learned with or without the book. The recommended sequence is to have the students read the dialogue silently and look at the translation and then do it orally.

2. In Step 3 (Repetition) it is possible to have the class do a lot of repetition in unison. But it is also good to vary the responses so that sometimes one person responds while other times the whole class responds in unison.

TECHNIQUE: Constructalog.

DESCRIPTION: The students are given pieces of language (words, phrases and sentences) and asked to create a dialogue using these pieces. Usually this technique is done by students working individually or in pairs or small groups.

FORMAT: Use the words and phrases below to construct a dialogue between a sick student and a teacher. (You do not need to use every word).

hurt	fever
pain	take a pill
ache	take temperature
bone	give an injection
stomach	how long
headache	

A:
B:
A:
B:
A:
B:

PROCEDURE:

1. Go over the list of words and phrases with the students to be sure they understand them and have some idea of how to use them. Have each student say a sentence using each word or phrase.

2. After the students understand the key words and phrases have them work individually or in small groups to write out a dialogue.

3. Check each dialogue as it is completed to be sure it is correct and authentic.

4. Have these students practice their dialogues in pairs or small groups.

5. Have each group present their dialogue to the rest of the class.

VARIATIONS (on Constructalogs):

1. After each group has prepared and presented a dialogue, have the groups exchange dialogues and learn a second dialogue.

2. Choose one of the dialogues and write it on the board and have everyone learn it.

3. Have each group dictate its dialogue to the rest of the class so that everyone gets a chance to write down all the dialogues.

NOTE:

1. This exercise allows the students to use their imagination. They will make many mistakes as they try to put together dialogues, and they will need to ask many questions. You will need to be very supportive of their efforts.

TECHNIQUE: Cummings' Device.

DESCRIPTION: This technique is similar to a dialogue, but it is usually shorter (4-6 lines) and it has "holes" in the dialogue where different words and phrases are to be put in. The words and phrases are listed below the dialogue.

FORMAT: Use the words from the lists to practice the following conversation:

A: What time does the bus leave?
B: It leaves at ____A____?
A: Which gate does it leave from?
B: It leave from gate ___B___?

A	B
one o'clock, etc.	one
quarter past one, etc.	two
half past one, etc.	three
quarter to one, etc.	etc.
five minutes to one, etc.	

PROCEDURE:

1. Present the conversation to make sure the students understand the meaning.

2. Go over the list of words to make sure the students understand them. (In the example above, the teacher would need to be sure the students understand the difference between quarter to and quarter past).

3. Have the students repeat a few conversations. You would say "What time does the bus leave?" and have the class repeat this sentence two or three times.

4. Take one part of the conversation and have a student respond with the other part.

5. Two students practice the conversation while the teacher listens and makes corrections.

VARIATIONS (on Cummings' Devices):

1. The practice can be done with or without the books. It is probably best to do it initially with the books open and then have the students do it with the books closed.

2. The teacher can put the list of words and phrases on the board.

3. Use a real bus, train or plane schedule.

NOTES:

1. Frequently these exercises can be done with actual objects or, as in the case above, actual information such as a bus schedule.

2. Many good Cummings' Devices can be developed from maps, charts, schedules, diagrams and tables of information. Use your imagination to make some of your own.

TECHNIQUE: Recitation.

DESCRIPTION: The students memorize a short series of sentences. The sentences are not intended to be used just as they are in a real conversation. However, individual sentences within the recitation can be used in real conversations.

FORMAT: Memorize the following recitation, putting your information in the holes.

My name is _____.
I'm from _____.
I'm a _____.
I'm _____ years old.
I was born on _____.
I have _____ brothers and _____ sisters.
I am _____. (single/married.)

PROCEDURE:

1. Present the recitation using information about yourself. The students can follow along in the book.

2. Make sure the students understand the meaning of each sentence.

3. Go through the recitation sentence by sentence. Give each student the information he/she needs. In many cases, the students can supply their own answers such as "I'm from New York" but in some cases you may need to give answers such as "I'm twenty three years old."

4. Have each student write out his/her own recitation.

5. Have each student memorize his/her own recitation. They should probably start the memorization working individually and then pair off and work together.

6. Finally, each student can present his/her recitation to the rest of the class.

VARIATIONS (on Recitations):

1. You can make up a question that goes with each sentence in the recitation and have the students learn to respond correctly to the questions. After Step 3, above, you would say the question (What's your name) and have the students answer. Do this several times and then go to the next question. Finally, mix the questions up so the students must listen carefully to your question and respond with the correct answer.

2. In addition to responding to the questions, you can have the students memorize the questions as well. After Step 4, you could write out the questions on the board or dictate them to the class and then have everyone memorize the questions. After they have memorized the questions you can pair off students to work together asking and answering questions.

3. Each student can do a recitation on every other student in the class. This would force them to practice 3rd person pronouns.

NOTES:

TECHNIQUE: Operation:

DESCRIPTION: A series of commands and responses are associated with a series of actions. The students perform the actions and talk about the actions at the same time. The series of actions are part of a process such as operating a piece of equipment.

FORMAT: To use a cassette player/recorder:

First, push the eject button.
Then put the cassette in.
To record, push the play and record buttons simultaneously.
Push the stop button.
Push the rewind button.
To listen, push the play button.

PROCEDURE:

1. Demonstrate the operation to the students. Go through the entire operation once without stopping and have the students observe and listen.

2. Go through the operation again slowly. This time explain new words, ask the students questions and allow the students to ask questions (but not in English).

3. Go through the operation again while one of the students responds to the commands with the proper action.

4. Teach the students the commands. Have them repeat the sentences several times after you.

5. Have one of the students give the commands while a second student responds with the action. If possible, break the class into pairs and have them each practice with a piece of equipment.

VARIATIONS (on Operations):

1. Make a question to accompany each command. As you do Step 3, ask the question after the student responds. For example:

   Teacher: Push the eject button.
   Student: (Pushes the eject button.)
   Teacher: What did you do?
   Student: I pushed the eject button.

   You will have to teach the answer to each question. Later you can have one student give the command and the question while another reponds and answers.

2. Ask a third student to answer the question. For example:

   1st Student: Push the eject button.
   2nd Student: (Pushes the eject button.)
   1st Student: What did he/she do?
   3rd Student: He/she pushed the eject button.

3. After practicing the operation orally, have the students write it out.

NOTES:

1. Operations can be very effective review and summary exercises, especially for practicing verb phrases. For example, you could do the following sequence for each step in the operation.

Habitual:	What do you do (first)? First I push the button.
Commands:	Push the button. (Pushes the button.)
Present:	What are you doing? I'm pushing the button.
Perfect:	What have you (just) done?
	I have (just) pushed the button.
Past:	What did you do? I pushed the button.
Future:	What are you going to do next?
	I'm going to put the cassette in.

TECHNIQUE: Narrative.

DESCRIPTION: A narrative is a short paragraph. It is not intended to be conversational. It is usually descriptive. Frequently it is an informational text on some aspect of the culture. It is not necessary for the student to memorize the paragraph. The point of a narrative is to provide information which can be the basis for practicing the language by asking and answering questions. As a result of the questions and answers, the student will often learn the information in the paragraph and even memorize parts of the paragraph.

FORMAT: Winter in Vermont usually lasts for five months. It begins when the first snow falls. Usually the first snowfall comes early in December, but occasionally the first snow comes before Thanksgiving. The snow remains on the ground until April. Winter is important to the economy of Vermont because thousands of people come to Vermont to ski.

PROCEDURE:

1. Read the narrative through once without stopping. Ask the students general comprehension questions such as "What is this narrative about".

2. Read the narrative sentence by sentence. Stop at the end of each sentence and ask the students for their questions. Answer their questions. It is useful to put new words and phrases on the blackboard.

3. Start again. Read the first sentence and ask the students questions about each sentence. Try to ask as many questions as you can about each sentence. Have them give short answers only.

Teacher says:	Student says:
Winter in Vermont usually lasts for five months.	
Where?	Vermont.
Which season?	Winter.
How long does it last?	Five months.
Five years?	No, five months.
Four months?	No, five months.
Does it always last five months?	No, usually.
Give me the whole sentence.	Winter in Vermont usually lasts for five months.

4. Ask the class to recite the whole paragraph. Let each student contribute a sentence. Although nobody may know the whole paragraph, together the students will probably be able to reconstruct most of the paragraph.

VARIATIONS (on Narratives):

1. After you read each sentence, have a student ask the questions of the other students.

2. You can have the students follow along in the book at first, and then have them close their books and continue the exercise without seeing the printed version.

3. You can put the narrative on the board and gradually erase it, word by word.

4. At the conclusion of the practice (after Step 5) ask for a few volunteers to try to recite the whole paragraph.

5. Sometimes you can have the students do a "Parallel" narrative. In other words, if the narrative is about some aspect of your culture, you can ask a student to construct a similar narrative about the same topic in his/her culture.

NOTES:

1. Narratives are fairly easy to write. Be careful to write fairly short sentences. Try to write and teach some of your own.

2. Before teaching a narrative, go over it and circle the words you want to ask questions about.

3. Here are four kinds of questions you can ask:

    1. Question-Word questions (What, Who, Which, Why, When, Where, How).

    2. Yes-No questions (Does it last five months?).

    3. Either-Or questions (Does it last four or five months?)

    4. Clarification questions using emphasis (five months?).

TECHNIQUE: Spiel.

DESCRIPTION: This technique uses a short speech as the basis for the class. It is similar to a narrative except that it is not written material; it is spoken and it is created in class. Therefore, it resembles real speech more than a narrative does because it is produced spontaneously. There are several ways in which a spiel can be used in the classroom, but the basic procedure is for the students to be able to comprehend and, after practice, reproduce the spiel.

FORMAT: Use as many of these words as you can in a 30-second talk about your family.

mother	grandfather	cousin
father	grandmother	living/alive
sister	uncle	dead
brother	aunt	married
		single

PROCEDURE:

1. Plan your spiel by studying the word list very briefly before you begin. Do not write it out.

2. Give the spiel. Have one of the students act as timekeeper. He/she will stop you after 30 seconds. It is very important to stop, even though you may not say everything you wanted to. Talk at normal speed. Don't make it into a speech. Keep it informal.

3. Repeat the spiel. It is all right to change it slightly, but do not make it longer or add new material. It is no longer necessary to be timed so you can slow down your speech somewhat as long as you don't add new material.

4. Allow the students to ask questions about your spiel. It may be useful to put some of the new words on the blackboard.

5. Say the spiel once more at normal speed.

6. Ask the students questions about the spiel.

7. Ask one or more of the students to give the spiel as accurately as they can. Sometimes--if the spiel is difficult--it is better to have this step be a group effort with everybody contributing what they know.

VARIATIONS (on Spiels):

1. A spiel can be done without a word list. The directions would give only the topic. For example, the directions might say: "Talk for 30 seconds about fishing in your country."

2. A spiel could be based on a picture. The instructions might say "Talk for 30 seconds about this picture."

3. A spiel can be longer than 30 seconds, but it should probably not be much longer than one minute.

4. To help the students recall the sequence of sentences in the spiel (Step 7), it is sometimes useful to put a key word from each sentence on the board.

5. As you do the second or third repetition of the spiel you can ask the students questions after each sentence. This procedure is similar to Step 3 in a narrative. This step would be helpful if the students find the spiel difficult.

6. As a final step you can have the students write out the spiel.

7. You can have a student give the spiel.

8. You can bring in a friend who is familiar with the topic, or you can make a tape recording of yourself or a friend. One advantage to a tape recording is that it will not change, no matter how many times you play it back.

9. Occasionally you can tape a very brief news report from the radio and use this as the basis of a spiel.

NOTES:

1. Ask the students to suggest spiel topics to you.

2. Spiels are quite useful for building vocabulary but try to limit the new words. Try to adjust the level of the grammar and length of sentences to the level of the class. At the same time, try to keep the spiel as natural as possible.

TECHNIQUE: Mini-Drama.

DESCRIPTION: A mini-drama is a long dialogue (or a short drama). It usually tells a little story and it frequently involves several people. (Language-teaching dialogues are frequently between two people and use a lot of questions and answers.) It is usually at least one minute long. The principal use for a mini-drama is as a listening comprehension exercise, although it can also be read and acted out by the class.

FORMAT: The format looks like a script from a play. In addition to the written script, the mini-drama can be recorded on tape.

PROCEDURE:

1. Read the script to the students while they listen and read silently. Ask and answer questions.

2. Read the script with the students. You can take one part and assign the other parts to other students. Encourage the students to read it dramatically.

3. Have the students act it out. Have the students read the line silently and then immediately look up and recite the line.

VARIATIONS (on Mini-Dramas):

1. If a tape is available, play the tape and have the students listen without reading. Then play it again and let them follow along in the book.

2. Another way to use the tape is to save it until you have done all 4 steps above. Then as a final exercise, play the tape so they can hear how native speakers would say the lines.

3. Have the students practice the mini-drama several times and then present it to another class.

4. Select a topic and have the class write out a mini-drama. A useful kind of topic is an interesting or humorous experience one of your students has had in your culture.

NOTE:

1. Mini-dramas are fairly difficult and should not be used until the students have some basic fluency in the language.

TECHNIQUE: Characters in Search of an Author.

DESCRIPTION: Each student is given a picture of a person. The teacher initiates the lesson by giving some information about the person. Each student then provides similar information about his/her character. The students can then ask and answer questions about each other's characters. This lesson can be done several days; each time it is done new information is added and the characters gradually acquire a biography.

FORMAT: Listen to the model. Take notes and ask me questions after every sentence. Then describe your picture using the same kind of information.

(Teacher holds up picture)

This is John Smith. He's 27 years old. He lives in the village of Erewhon with his parents. He is single. He teaches English at the Erewhon National Secondary School.

PROCEDURE:

1. Give every student a picture.
2. Hold up your own picture and describe it sentence by sentence.
3. Ask and answer questions after every sentence.
4. Tell the students to make up information about their own character. Have each student describe his/her character.
5. Ask the students questions about the characters. For example:

   1st Student says: He is 18 years old.
   Teacher says: How old is he?
   2nd Student says: He is 18 years old.

6. Ask each student to describe somebody else's character.

VARIATIONS (on Characters in Search of an Author):

1. At the beginning of the lesson write your model on the board for the students to refer to as they create their own characters.

2. You can have the student speak for the character. They would then practice using "I" and "you" as well as "he" and "she".

3. As a final step, switch all the pictures and ask the students to describe their new character. If they cannot remember the correct information they must then ask the creator for it.

NOTES:

1. You may have to change some of the information because the students may make cultural mistakes. For example, a student might say that an 18-year old woman lives alone, when in fact that could never happen in your culture. This kind of lesson gives the students a chance to explore your culture--but they will make mistakes.

2. Listed below are some of the categories that you could use in describing a character. In general, 4-6 items should be sufficient for one lesson.

   Name
   Age
   Birthday
   Place of birth
   Nationality
   Language
   Ethnic group
   Family
   Residence
   Occupation
   Salary
   Educational level
   Religion
   Hobbies
   Sports
   Interests
   Friends
   Political beliefs
   Hopes and dreams

3. You can also pose a problem to the class and ask each student to express his/her character's opinions about the problem Local and international current events would be a good source for the problems.

°Introduction to Techniques for The Grammar Handbook°

The Grammar Handbook is simpler than its companion The Communication and Culture Handbook. Each lesson begins with a short statement about the grammar and then there are various exercises which give the student practice in using the grammatical pattern that is presented. The exercises and drills for teaching grammar are outlined in the following pages, but first a few general procedures should be kept in mind:

** Do not spend a lot of time discussing the grammar. Spend your your time practicing it.

** The basic pattern of teaching grammar is a two-part practice. You say something and the student (following the instructions you have given) responds. If the response is incorrect, you make the appropriate correction and have the student repeat the correction.

** One of the main purposes of The Grammar Handbook is to teach the students to speak correctly. Therefore, you should insist on correct responses when you are teaching grammar.

** Student-teacher exchanges can be done individually or with the whole class responding in unison.

** Grammar exercises and drills should be reviewed frequently. Once is not enough.

** Use The Grammar Handbook in conjunction with The Communication and Culture Handbook whenever you can. When you notice that the students are frequently making the same mistake in an activity in The Communication and Culture Handbook, at the first opportunity go to The Grammar Handbook and practice the correct pattern.

TECHNIQUE: **Substitution Drill**

DESCRIPTION: This drill is used to practice a sentence pattern by changing one word in the sentence. The same kind of word is changed each time while the basic sentence pattern is repeated.

FORMAT: The teacher will read a sentence and a word. Substitute the word in the sentence.

I have a book.

1. pencil
2. pen
3. ruler
4. eraser
5. notebook
6. piece of chalk
7. piece of paper
8. envelope

PROCEDURE:

The teacher says:	The students respond:
I have a book. Pencil.	I have a pencil.
I have a pencil. Pen.	I have a pen.
I have a pen. Ruler.	I have a ruler.
I have a ruler. Eraser.	I have an eraser.
etc.	

VARIATIONS (on Substitution Drills):

1. The teacher, after giving the model, gives only the single word substitution.

The teacher says:	The students respond:
Pencil.	I have a pencil.
Pen.	I have a pen.

2. Vary the drill from choral responses (everyone responds at once) to individual responses.

The teacher says:	The class responds:
I have a book. Pencil.	I have a pencil.
I have a pencil. Pen.	One student responds:
	I have a pen.

3. Have the class echo the response in unison.

The teacher says:	The student says:	The class responds:
I have a book.		
Pencil	I have a pencil.	I have a pencil.

4. Have one of the students conduct the drill.

The student says:	Other student(s) respond:
I have a book. Pencil.	I have a pencil.

5. Use actual objects or flash cards with pictures or the single word.

The teacher says:	Student(s) respond:
I have a book. (Holds up pencil or picture of pencil)	I have a pencil.

6. Write single words on the blackboard and point to them for substitutions.

The teacher says:	The student responds:
I have a book. (Points to word pencil)	I have a pencil.

NOTES:

1. Substitution drills are fairly easy to do as choral exercises.

TECHNIQUE: Replacement Drill

DESCRIPTION: This drill is used to practice the replacement of one word or phrase in a sentence with another word which does not change the meaning of the sentence.

FORMAT: Replace the name or names with the correct pronoun.

John has a pencil. > He has a pencil.

1. Jim is tall.
2. Where is Mary?
3. Is Bob in school?
4. John and Mary are students.
5. Give the book to Ray.
6. Mr. Smith is driving your car.
7. Mary saw Mr. Smith.
8. Mr. Smith talked to Bob, Ray, and Jim.

PROCEDURE:

The teacher says:	The students resond:
Jim is tall.	He is tall.
Where is Mary?	Where is she?
Is Bob in school?	Is he in school?
John and Mary are students.	They are students.
Give the book to Ray.	Give the book to him.
etc.	

VARIATIONS (on Replacement Drills):

1. The teacher can reinforce the correct answer by repeating it.

The teacher says:	The student responds:
Sam is hungry.	He is hungry.
He is hungry.	
Give Joan her pen.	Give her her pen.

2. Have the students take the teacher's role creating a chain drill.

1st student says:	2nd student:	3rd student:
Where is Mary?	Where is she?	
	Jack's car is blue.	His car is blue.

3. Have the students follow the pattern of the drill in the book but make up their own sentences using people and objects in the classroom.

1st student says:	Sam:	Mary:
Charlie's shirt is red.	His shirt is red.	
	Mary's hair is long.	My hair is long.

NOTES:

TECHNIQUE: Expansion Drill

DESCRIPTION: This drill is used to practice the expansion of sentences by the addition of other words or expressions.

FORMAT: Add the word "always" to these sentences.

Mrs. Jackson is busy. > Mrs. Jackson is always busy.

1. John is here.
2. Steve and Tim are late.
3. I am tired.
4. Fire engines are red.
5. The weather here is beautiful.
6. The coffee at school is weak.
7. Does it rain in Calcutta?
8. Why are you laughing?

PROCEDURE:

The teacher says:	The students respond:
John is here.	John is always here.
Steve and Tim are late.	Steve and Tim are always late.
I am tired.	I am always tired.
Fire engines are red.	Fire engines are always red.
etc.	

VARIATIONS (on Expansion Drills):

1. Some drills are more difficult because they require changes or transformations in other parts of the sentences. In more difficult drills, the teacher may find it important to let students correct their own errors and to reinforce the correct answers by repeating them.

The teacher says:	The student responds:
John is here. Yesterday.	John is here yesterday. No--Was!
Good, John was here yesterday.	

2. An expansion drill can be varied with substitutions. The teacher can put the items for substitution on the blackboard or on flash cards or he can give them orally.

The teacher puts on the board:

Never, always, on time, late.

The teacher says:	The student responds:
Sam comes to work.	
(points to "always")	Sam always comes to work.
(points to "on time")	Sam comes to work on time.

NOTES:

1. While simple expansion drills work well as choral exercises or with mixed choral and individual responses, more complicated drills require time to think out all the changes necessary.

The teacher says:	The student responds:
Sam comes to work.	
(points to "always")	Sam always comes to work.
(points to "on time")	Sam always comes to work on time.

TECHNIQUE: Integration Drill

DESCRIPTION: This drill gives practice in combining two or more short sentences into one longer sentence.

FORMAT: Put these short sentences together to make one long sentence.

I have a pencil. It is red > I have a red pencil.

1. She bought a car. It is expensive.
2. Annie wrote a book. It is about Swahili. It is a text book.
3. We went to a restaurant. It is new. It is Italian.
4. The chair is in the corner. The chair is leather. The corner is by the kitchen door. The chair is my brother's.
5. Joan saw the bird. The bird has a long beak. It was eating a crab.

PROCEDURE:

The teacher says:	The students respond:
She bought a car. It is expensive.	She bought an expensive car.
Annie wrote a book. It is about Swahili. It is a text book.	Annie wrote a Swahili text book.
Joan saw the bird. The bird has a long beak. It was eating a crab.	Joan saw the bird with a long beak eating a crab.

VARIATIONS (on Integration Drills):

1. Integration drills can be developed to provide practice with a great many different kinds of structures:

   Adjective placement and order:
   We went to the new, Italian restaurant.

   Adverb placement and order:
   He felt better quickly.

   Modifying phrases:
   The chair is in the corner by the kitchen door.
   Joan saw the bird eating the crab.

   Modifying clauses:
   Meet Mr. Brown. He is my teacher.
   Meet Mr. Brown, who is my teacher.
   Meet the train. It arrives at nine.
   Meet the train which arrives at nine.

2. Integration drills are an excellent way of showing the relationships between different grammatical structures. Simple ones may be used effectively with choral responses, but more complicated integrations require individual oral or written response.

3. For a change from the integration pattern, disintegration drills can be effective.

The teacher says:

Break this sentence into as many good sentences as possible.
Yesterday my brother Jim went to a good movie.

The student responds:

Jim went to a movie.
Jim went yesterday.
Jim is my brother.
The movie was good.

TECHNIQUE: Question-Answer drills

DESCRIPTION: With this drill students practice question or answer formation or both.

FORMAT: Answer the following questions with "yes" and a long answer.

Do you like avocados? > Yes, I like avocados.

1. Do you know Martha Jones?
2. Do you want to go to the movies with me?
3. Does Sam enjoy riding his motorcycle?
4. Does she know how to dance?
5. Do animals fall in love?

PROCEDURE:

The teacher asks:	The students respond:
Do you know Martha Jones?	Yes, I know Martha Jones.
Does she like to dance?	Yes, she likes to dance.

VARIATIONS:

1. Answer the following question "yes" with a long answer.

The teacher says:	The students respond:
Is the sun shining?	Yes, the sun is shining.

2. Answer the following questions "no" with a short answer.

The teacher says:	The students respond:
Do dead men tell lies?	No, they don't.
Is the sun shining?	No, it isn't.

3. Answer the following questions "no" with both a short and long answer.

The teacher says:	The students respond:
Do you want to dance with me?	No, I don't. I don't want to dance with you.
Are all men like you?	No, they aren't. All men are not like me.

4. Choose an answer to the following questions. (This drill is almost always used to practice "either/or" type questions.)

The teacher says:	The student responds:
Do you prefer avocados or mangos?	I prefer <u>mangos</u>.

5. Answer the following questions truthfully with a long answer.

The teacher asks:	The student responds:
Is your shirt blue or green?	My shirt is green.
Do you like to swim?	No, I don't like to swim. I don't know how.
Do you like the New York Yankees?	No, who does?

6. A more challenging kind of question-answer drill involves responding to WH questions. This kind of drill is excellent because it provides an opportunity for "real" communication, asking for and giving information. Situations can be developed to practice specific structures like the following.

Teacher: What are you doing now, John?
John: I am standing on my chair.
Teacher: What is John doing now?
Sally: He is standing on his chair.
Teacher: John, ask Omar what you are doing now.
John: Omar, what am I doing now?
Omar: You are standing on your chair, John.

TECHNIQUE: Utterance-Response Drill

DESCRIPTION: This drill provides practice with "realistic" communication. A two-line dialogue is repeated by the teacher and each of the students in turn. In repeating the teacher's line, you make a substitution which requires the student to make appropriate substitutions or transformations in the response line. Although the drill is complicated, it provides practice with idomatic expressions which are rare in simpler drills.

FORMAT: Respond to the questions using the following pattern:

Sure, I'd love to. _____ is great fun.

Utterance: How would you like to play tennis with me?
Response: Sure, I'd love to. Playing tennis is great fun.

1. How would you like to dance the Cha-cha-cha with me?
2. How would you like to go to the movies with me?
3. How would you like to sing folk-songs with us?
4. How would you like to play the piano with Jane?

PROCEDURE:

The teacher asks:	The student responds:
How would you like to dance the Cha-cha-cha with me?	Sure, I'd love to. Dancing the Cha-cha-cha is great fun.
How would you like to go to the movies?	Sure, I'd love to. Going to the movies is great fun.

VARIATIONS (on Utterance Response Drills):

1. You can vary your utterance with two or three different phrases which mean approximately the same thing. However, it is important to repeat each variation enough times so that the class can understand it clearly.

   How would you like to ------
   Would you like to ---------- go to the city with me?
   Would you care to ----------

2. You can have a 3-part utterance and response, with the first student answering according to the pattern and the second student disagreeing.

The teacher says:

How would you like to go skiing?

1st student responds:

Sure, I'd love to. Going skiing is great fun.

2nd student responds:

Not me. Going skiing is boring.

NOTES:

TECHNIQUE: Multiple Slot Substitution Drill

DESCRIPTION: In the substitution drills described earlier only one or two elements were changed in each sentence. In this kind of drill several elements are changed.

FORMAT: Substitute each of the following words for the appropriate word in the sentence.

The rain in Spain stays mainly on the plain.

1.	falls	6.	sleet
2.	snow	7.	lowlands
3.	Italy	8.	France
4.	mountains	9.	is
5.	Switzerland	10.	fog

PROCEDURE:

The teacher says:

The rain in Spain stays mainly on the plain.

Teacher:	The students respond:
Falls	The rain in Spain falls mainly on the plain.
Snow	The snow in Spain falls mainly on the plain.
Italy	The snow in Italy falls mainly on the plain.

VARIATIONS (on Multiple Slot Substitution Drills):

1. If the students find the drill difficult or confusing, you should repeat the correct response before giving the next cue word.

Teacher: The snow in Italy falls mainly on the plain. Mountains.
Students: The snow in Italy falls mainly on the mountains.
Teacher: The snow in Italy falls mainly on the mountains. Switzerland.

2. You can give the original sentence and the first cue word and then let the students supply their own cue words.

Teacher: I bought a new car. Old.
1st Student: I bought an old car. Cadillac.
2nd Student: I bought an old Cadillac. Tomorrow.

NOTES:

TECHNIQUE: Transformation Drill.

DESCRIPTION: The students are given a sentence and instructions to change the sentence in a particular way. Usually the change is one of these kinds.

Statement	>	Question
Affirmative	>	Negative
Active	>	Passive
One tense	>	To another

FORMAT: Make the following sentences negative.

1. I like bananas.
2. He wants to buy a camera.
3. They live in an apartment.
4. You need a haircut.
5. I have a grammar book.

PROCEDURE:

The teacher says:	The student says:
I like bananas.	I don't like bananas.
He wants to buy a camera.	He doesn't want to buy a camera.

VARIATIONS (on Transformation Drills):

1. After an individual gives an answer, you can ask the whole class to "echo" the student's answer in unison.

2. A student can read the basic sentence from the book and ask another student to change it. You listen and correct wherever necessary.

3. After going through the sentences once, you can give the answer and ask the student to give the model. In other words, just reverse the transformation. Because the model will be in the book, it is best to do this variation with the books closed.

NOTE:

1. If you have already practiced other transformations you can review them after you have done the given drill. For example, suppose you had already worked on questions before doing the drill above. After doing the drill changing from affirmative to negative, you could use the same sentences to review changing from statements to questions.

TECHNIQUE: Chart Pattern Practice

DESCRIPTION: Chart pattern practices are not necessarily different kinds of drills. They can be done as substitutions, expansions, reductions, etc. They are different in that the cues are visual not verbal. The charts or pictures are usually set up in a series so that the students can proceed from one picture to the next without cues from the teacher. These charts can be especially useful for practicing verb tenses, questions/answers, and negative transformations.

FORMAT: Start with the first picture. Answer the question with a short answer.

1. Is the mother bird sitting on the egg?
2. Is the mother bird looking at the baby bird?
3. Is the mother bird looking at the baby bird?
4. Is the mother bird looking for the baby bird?
   etc.

PROCEDURE (on Chart Pattern Practice):

The teacher says:	The student(s) responds:
Is the mother bird sitting on the egg? (Picture #1)	Yes she is.
Is the mother bird looking at the baby bird? (Picture #2)	Yes she is.
Is the mother bird looking at the baby bird? (Picture #3)	No, she isn't.

VARIATIONS:

1. Have each of the students add a sentence to a story based on the chart. You can vary the use of tenses by varying the date of the present. "Today is March 5th. What is going to happen tomorrow?" "Today is March 9th. What happened to the birds?"

2. The sentences which make up the story can be tape recorded for later correction, blackboard work, drilling, or discussion.

3. Have the students develop their own question-and-answer chain drill. One student makes up a question and asks another. That student answers and then asks his own question of a third student.

4. If you can make multiple copies of the pictures in a chart, you can pass them out to the students one at a time and ask them to tell you what is going to happen. You can then follow up their questions with this kind of discussion: "Did ___ happen? No? What really did happen then? Why?

NOTES:

1. A chart usually contains 8-12 pictures. A number of different patterns can be practiced with each chart. In the example above, the present tense is practiced. Other tenses could also be practiced.

2. When a chart is used for the first time it is necessary to go through the chart once to introduce the new words and key phrases in each picture.

3. Charts using pictures made up of simple "stick figures" are often very effective. You can copy them on to your blackboard or you can make up your own.

TECHNIQUE: Spontaneous Pattern Practice

DESCRIPTION: The teacher gives a model sentence that contains a phrase or two that is made up by the teacher. The teacher then has each student create a similar sentence.

FORMAT: If I had a thousand dollars I would _____.

PROCEDURE:

The teacher says:

If I had a thousand dollars I would buy a motor bike.
John what would you do?
Mary, what would you do?
Bill, what would you do?

The students say:

(John) If I had a thousand dollars I would pay off my loan.
(Mary) If I had a thousand dollars I would give it to charity.
(Bill) If I had a thousand dollars I would travel to Tahiti.

VARIATIONS (on Spontaneous Pattern Practice):

1. The teacher asks each student about the other students' sentences.

2. Have the students ask "you" questions. (Mary, what would you do?)

3. Have each student as "he/she" questions. (Mary what would Bill do?)

4. Have each student ask "who" questions. (Who would travel to Tahiti?)

5. Have each student tell what every other person would do.

6. Have the students write out all the sentences in their books.

NOTES:

1. The students will probably make several mistakes as they create the sentences. The teacher should correct the students' sentences as they make them. It is best to correct the sentences by rephrasing them as a question.

   Student: I would travel at Tahiti.
   Teacher: You would travel <u>to</u> Tahiti?

2. The teacher can write down each sentence as it is created in order to remember who said what.

3. This technique works best if the students and the teacher are creating sentences using personal information.

TECHNIQUE: Action Chain

DESCRIPTION: The students and teacher carry out a series of actions and talk about the actions. Usually the series of sentences that accompany the actions follow the sequence of Command, Question and Answer.

FORMAT:

_____, look at _____.
What are you doing?
I'm looking at _____.
Say hello to _____.
What did you do?
I said hello to _____.

PROCEDURE:

The teacher says:	The student responds:
John, look at Mary.	(John looks at Mary)
What are you doing?	I'm looking at Mary.
Say hello to Mary.	Hello, Mary.
What did you do?	I said hello to Mary.

VARIATIONS (on Action Chains):

1. Ask a third student "he/she" questions.

   Teacher: John, look at Mary. Bill, what is John doing?
   Bill: He's looking at Mary.

2. Have a student give the commands and ask the questions.

3. Have two people perform the chain and ask "you (plural)/we" questions.

4. Have two people perform the actions and ask "they" questions.

5. Have the students work together in pairs.

NOTES:

1. This technique is good for practicing several verb tenses all in one sequence.

2. These practices must be done deliberately so that the student's verbal and physical responses are coordinated. In other words, it can be confusing to say "What are you doing" when the action has been completed and the correct response would be in the past tense.

TECHNIQUE: Question-Word Analysis

DESCRIPTION: The teacher reads a sentence and then asks questions (What, How, where, who, whom, why, which) about the sentence. The students respond with short answers. Each short answer is part of the sentence. All the short answers together contain the parts of the sentence. The question and answer practice takes the sentence apart and puts it back together again.

FORMAT: Listen to the sentence and answer the questions with short answers.

1. John goes to the library everyday.
   a. Who goes to the library?
   b. Where does he go?
   c. What does he do everyday?
   d. How often does he go to the library?

2. He usually studies for two hours.
   a. Who studies?
   b. How long does he study?
   c. What does he do for two hours?
   d. How often does he study?
   etc.

PROCEDURE:

The teacher says:	The student says:
John goes to the library everyday.	
Who goes to the library?	John (does)
Where does he go?	(To) (the) library.
What does he do everyday?	(He) studies.
How often does he go to the library?	Everyday.
(Optional) Say the whole sentence.	John goes to the library everyday.

Note: Underlines indicate emphasis.

VARIATIONS (on Question-Word Analysis):

1. After completing the questioning, ask the student to recite the entire sentence, as in the optional step above.

2. Read the sentence and have one of the students pose the question to a second student, who answers and then questions a third student in a chain fashion.

3. Read the sentence and emphasize one part and have the students form the question. For example:

The teacher says:	The student says:
John goes to the <u>library</u> everyday.	Where does John go?

4. "Yes/no" and "either/or" questions can also be used.

NOTES:

1. After the students have learned to use the interrogatives fairly well, this exercise can be done with virtually any sentence pattern as a way of practicing the pattern.

2. This type of exercise can be useful for having students practice long sentences which are difficult to reproduce entirely from memory after hearing them only once.

3. This technique can be useful in teaching a narrative. Each sentence in the narrative can be taken apart with question words and put back together.

TECHNIQUE: Translation Exercise (Oral).

DESCRIPTION: This drill can be done in two directions; translating an English sentence into a target language sentence or the reverse. The first direction requires the student to produce a target language sentence; the second type requires the student to comprehend a target language sentence. The descriptions that follow pertain only to the first type: producing target language sentences.

FORMAT: Translate the following sentences.

I'm going to buy a camera.
She's going to visit Hawaiii.
They're not going to come tomorrow.
We're going to play basketball.
Are you going to eat dinner?
etc.

PROCEDURE:

The teacher says (in English):	The student says (in the target language):
I'm going to buy a book.	I'm going to buy a book.
She's going to visit Hawaii.	She's going to visit Hawaii.
They're not going to come tomorrow.	They're not going to come tomorrow.
We're going to play basketball.	We're going to play basketball.
Are you going to eat dinner.	Are you going to eat dinner.

VARIATIONS (on Oral Translation Exercises):

1. One student can translate for another student.

The teacher says:	I'm going to buy a book.
1st Student responds:	He says he's going to buy a book.
2nd Student responds:	Oh! You're going to buy a book.

NOTES:

1. It is probably not very worthwhile to have students translate individual sentences into English. However, there may be times when it would be worthwhile for the student to translate a paragraph or a string of several sentences into English to test the student's ability to comprehend the target language. This kind of activity is called a listening comprehension activity and is not included in this list of grammar teaching techniques.

TECHNIQUE: Manipulations

DESCRIPTION: The focus is on objects which can be easily brought into the classroom. The teacher sets up a situation which requires the students to manipulate the objects and talk about the object and the actions.

FORMAT: Use the following objects: a book, a pen, a pencil, a notebook.

Questions: Who has a _____?
Who doesn't have a _____?

Answers:

I		
you	don't	has
he	doesn't	have a _____.
she		
we		
they		

PROCEDURE:

The teacher gives a book to John; points to Mary, and says: Who has a book?

Mary says: John has a book.

The teacher points to Mary and says: Who doesn't have a book?

Mary says: I don't have a book.

Note that there is no particular sequence of questions and answers. The teacher and the students, using the pattern above, take turns asking and answering as many sentences as they can.

VARIATIONS (on Direct Method Manipulations):

1. Instead of using a variety of objects such as pencils, books, pens, etc., use a bag of Cuisenaire rods.

2. After introducing the basic pattern let the students carry on with all the questions and answers. As the teacher, you step aside from the role of class leader to become a resource only -- giving answers or correcting only when the students ask for it.

TECHNIQUE: Completion Exercise.

DESCRIPTION: This is a written exercise. The students can do the exercise orally by looking at the book, and reading the sentence and giving an oral answer. There are 3 different kinds of completions, described below.

FORMAT: Type 1. Choose the correct word from the list.

what where when how why who how much

1. They are leaving tomorrow. _____ are they leaving?
2. The book costs five dollars. _____ does the book cost?
3. They live in that house? _____ do they live?
4. John has my suitcase? _____ has my suitcase?
5. Bill has my bicycle. _____ does Bill have?

etc.

Type 2. Complete the following with the appropriate form of the verb.

1. The sky _____ blue (be).
2. He _____ a dollar. (want)
3. I don't _____ ice cream. (like)
4. Does she _____ my coat? (have)
5. Please _____ her my pencil. (give)
6. We _____ breakfast there. (eat)
7. He _____ letters everyday. (write)

Type 3. Complete the following with the appropriate form of the verb "be".

1. I _____ a student.
2. She _____ in the classroom.
3. They _____ my friends.
4. We _____ from the United States.
5. _____ you a teacher?

etc.

VARIATIONS:

1. These exercises could be done orally, but the students would have to read the sentences from the book to do the exercises.

TECHNIQUE: Translation (Written)

DESCRIPTION: The student is given a sentence in his/her native language and asked to translate it into the target language.

FORMAT: Translate the following sentences:

1. I have never been to Cairo.

   _____.

2. Where is my notebook?

   _____.

3. Have you seen my friend?

   _____.

VARIATIONS:

1. These exercises can also be done orally. The teacher says the sentence in English and the student responds with a translation.

TECHNIQUE: **Rewrite Exercise**

DESCRIPTION: A sentence is given to the student with instructions to rewrite it.

FORMAT: Rewrite the following sentences in the past tense.

1. I have a typewriter. _____.
2. I want that book. _____.
3. He needs an ashtray. _____.
4. Do you like the movie? _____.
5. You know the answer. _____.

VARIATIONS:

1. This exercise can be done orally. First try it with the students looking at their books, and then have them close their books while you read the sentences.

2. Have the students write out the answers and then have them read their answers aloud when they have finished.

TECHNIQUE: Guided Answer Exercise

DESCRIPTION: The student is given a sentence (usually a question) and an instruction to write a response similar to the model.

FORMAT: Answer according to the model:

Jack is going to Honolulu. What about you?
(I am going to Honolulu too.)

1. Mary is reading a novel. What about you?

   _____

2. John is studying a language. What about you?

   _____

3. They are in the Peace Corps. What about her?

   _____

4. We are leaving. What about them?

   _____

VARIATIONS:

1. This exercise can be done as an oral exercise. It would be useful to do it first orally with books open. Do it again orally with books closed and then have the students write out the answers.

2. After the students have written their answers they can read them aloud and correct each other. All comments and corrections should be done in the target language. If they don't know how to say "That's wrong" or other sentences like that, teach them.

TECHNIQUES: Sentence Formation

DESCRIPTION: The student is given pieces of a sentence and asked to put them together in the proper order to form a complete sentence.

FORMAT: Make sentences with the following words.

For example: they/live/United States
They live in the United States.

1. I/born/January. _____

_____

2. We/meet/3 o'clock/my room. _____

_____

3. They/eat/cafeteria/12 o'clock. _____

_____

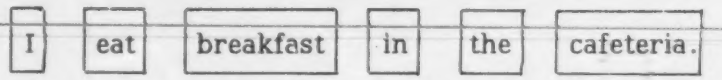
4. The bank/is/the corner/Main Street/Second Street.

_____

etc.

VARIATIONS (on Sentence Formation):

1. "Scrambled Sentences". Write out sentences on a sheet of paper and cut out each word: Note that unlike the exercise above, every word is given.



Mix up the words and give them to the students. Ask them to arrange them in proper order and read the sentence. To make it more challenging, mix the words from 3 or 4 sentences together.

2. For another version of this exercise, write a number of words in random order on a blackboard or poster. Students can take turns making sentences from the words. They can do this either as an oral exercise or as a written exercise.

I	three	match	have	she
cigarette	need	-s	has	we
want	they	ashtray	you	he
does	a	your	do	take
please	her	not	him	give
				us

NOTES:

1. In this kind of exercise, several different correct answers are possible.

°Techniques for the Picture Dictionary and Special Skills Handbook

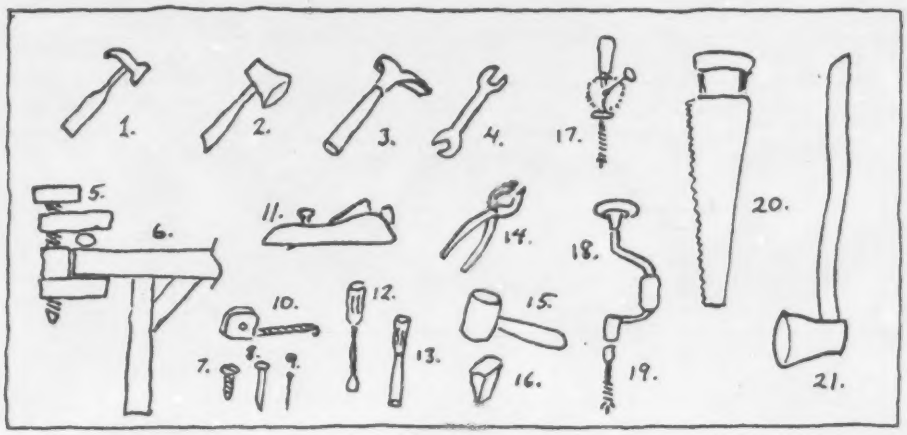
The Picture Dictionary and The Special Skills Handbook are resources for the student, rather than a set of language lessons. These two sets of material are to be used by the student on a self-study basis; they may be used during or after the training program.

It is possible, however, for you to use this material as the basis for a language class. Occasional use of this material in the classroom will add variety and interest to the language program.

On the following pages we will suggest two techniques which you can use to create a language lesson from these two resources.

A Technique for Teaching from The Picture Dictionary.

Let's assume that the material you want to use is presented as an illustration like the one below:



1. hammer
2. hatchet
3. adz
4. wrench
5. clamp
6. bench
7. screw
8. nail
9. brad
10. tape measure
11. plane
12. screw driver
13. chisel
14. pliers
15. maul
16. wedge
17. drill
18. brace
19. bit
20. saw
21. ax

The picture contains a number of related objects with labels. The simplest way to teach this material is to form two or more questions that can be used for each object (fact). For example, we have listed a number of questions that could be asked about the objects in this illustration:

What is number one, two, three, etc.?
What is a _____ used for?
Do you have/own a _____?
Have you ever used a _____?
How much do you think a _____ costs?
Where can I buy a _____?
Do you need a _____ in your work?
Who uses a _____?

Now let's say you decided to use questions 1 and 2 with their answers as a lesson. The teaching procedure would go like this:

2. You ask a student the pair of questions.

The teacher says:	The student says:
What is number one?	Number one is a hammer.
What is a hammer used for?	A hammer is used for driving nails.

As you go around the class and ask each student a pair of questions you may have to help them form the answer.

2. Repeat the process above with one student asking another. You listen and make corrections.

1st student says:	2nd student says:
What is number one?	Number one is a hammer.
etc.	

3. Have each student describe the entire chart or sections of it.

Each student says:

Number one is a hammer. It's used for driving nails. Number two is a hatchet. It's used for cutting wood, etc.

4. You can then go on and do another pair of questions, or if the students are losing interest, you can stop and come back to the material on another day.

Not all factual information will be presented in a picture, as in the example above, but the basic procedure can be used for any material (maps, charts, diagrams, etc.) that contains a number of facts.

A Technique for Teaching from The Special Skills Handbook.

Information presented in narrative form can be used as a reading comprehension exercises. There are many things you can do with a reading passage, but the simplest technique follows this procedure:

1. You read aloud the entire passage once while the students follow along in the book. Ask the students to mark words and phrases (but not sentences) that they do not understand.

2. Have 3 (or 4) students read back to you only the words and phrases they didn't understand. You listen and mark each word or phrase in your book. After the students have given their lists, you will be able to see which words and phrases are new to everybody. For example, if the passage below were from the reading it might look like this after this step:

> Dalarma is Sweden's folk-lore province. Here the bright folk costumes are still worn on festive occasions. Long Viking-style church boats race across the lake to church on Sundays and the may-pole is joyfully raised in every farm and village at Midsummer.

You can assume that nobody knows "costumes," "festive" and "maypole" because each student gives it as a new word. You might also want to explain "occasion," "Viking" and "joyfully." If you find that the students are giving back virtually every word in the passage, the passage is too difficult.

3. Define the new words to the class.

4. Have the students work out definitions of the words and phrases you did not define by asking each other questions.

5. Have the students summarize the entire passage in their own words.

PART THREE

LESSON NOTES AND SUGGESTIONS

The arrangement of these materials into three separate Handbooks requires that the instructor develop a plan for presenting the different material of The Communication and Culture, Grammar and Special Skills Handbooks. Part of the rationale for having three books is to encourage the instructor to be more flexible and creative in introducing the material, and to avoid the dullness of simply working through the book. Outlined below you will find two different plans for approaching this material. The first plan offers a high degree of lesson flexibility and focuses upon individual needs. This "matrix" approach will be most useful to the experienced teacher with a small class of 6-12 students. The beginning teacher, or one with a large class (15+ students) may want to use the more traditional teacher-directed approach.

A Matrix Approach

The name, "Matrix Approach", reflects the use of a grid, or matrix such as the one on the following page, to plan the sequence of lessons. The plan is quite simple. The instructor teaches the lessons in The Communication and Culture Handbook more or less in the sequence that they appear. As questions of a grammatical nature arise in the class, they are noted and dealt with by turning to The Grammar Handbook. Topics of special interest to individual students are selected from The Special Skills Handbook and brought into class at a regularly specified time. The key to this approach is the skill of the teacher to recognize the needs of the individual students, synthesize these needs into areas of common interest, and focus this interest upon the appropriate lessons in The Grammar Handbook. This means that the units in The Grammar Handbook will probably not be covered in the order they appear in the book. The "matrix" provides a way for the teacher to keep track of what has been covered, and exercise his or her judgment about raising questions that haven't come up in class.

LESSON MATRIX: COMMUNICATION & CULTURE/GRAMMAR HANDBOOKS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Greetings															
Identifying People															
Learning From Others															
Telling About Yourself															
Getting Around															
At The Store															
Going Places															
Getting Sick															
At The Post Office															
Time															
Small Talk															
Family Relationships															
Requests & Borrowing															
Visitors															
Learning/Teaching															
Eating With A Family															
At The Function															
Dress & Appearance															
Ambitions & Hopes															
Interests & Experiences															
At The Kgotla															
Bio-Sketches															
At A Wedding															
The Basarwa															
Cultural Comparisons															

To use the matrix and this approach the teacher would follow the steps outlined below.

1. Starting with Unit One, the teacher works through The Communication and Culture Handbook.

2. The addition, modification or variation of lessons may be arrived at by class concensus.

3. The instructor notes grammatical questions, answering some as they arise by turning to The Grammar Handbook, putting off the response to others until later.

4. As lessons are covered in The Grammar Handbook the teacher checks them off on the matrix. Since it may not always be advisable to cover a complete unit of grammar, a unit may be checked under several lessons from The Communication and Culture Handbook.

5. As the lessons progress, the teacher will want to keep track of what grammar is being covered to assure that important points are not being missed. This is not to say that all of the grammar in the handbook need be covered in class.

The object is for the students' "need to know" to direct the presentation of the grammar.

A Traditional Approach

A more conventional approach would be for the teacher to mix the lessons of The Communication and Culture Handbook with The Grammar Handbook by determining set times for using each text, and covering the lessons in the sequence they appear. For example, a teacher might use the following daily schedule during a five-hour class day.

Period 1	The Communication and Culture Handbook
Period 2	The Grammar Handbook
Period 3	The Communication and Culture Handbook
Period 4	The Grammar Handbook
Period 5	(teacher option)

Such an approach has the advantage of allowing the teacher to plan a week at a time, and to follow the structured sequence provided by the books. The disadvantage is not being able to respond to student needs as they come up. However, for the beginning teacher this traditional approach may offer a clearer path to follow.

The series of steps to be followed in this case would be as follows:

1. Teacher plans the following 60 min. lessons

   - The Communication and Culture Handbook (2 lessons)
   - The Grammar Handbook (2 lessons)
   - The Special Skills Handbook (1 lesson)

2. Each new lesson snould be broken into three time frames

   - 20 min. PRESENTATION OF NEW MATERIAL
   - 20 min. PRACTICE OF MATERIAL
   - 20 min. REVIEW OF OLD MATERIAL

3. Thus, in any given lesson sequence:

   - REVIEW OLD MATERIAL
   - PRACTICE MATERIAL from previous lesson
   - PRESENT NEW MATERIAL for the next lesson

4. This cycle pattern should be followed for The Communication and Culture and The Grammar Handbooks.

5. The Special Skills Handbook and individual projects should be a part of every day's lesson with each student being responsible for making some sort of representation. Such activities should comprise about 20% of the class day.

A typical day might be broken up as follows

Period 1	-	review C & C Handbook lesson 1
(60 min.)	-	practice C & C Handbook lesson 2
	-	present C & C Handbook lesson 3
Period 2	-	review Grammar Handbook lesson 1
(60 min.)	-	practice Grammar Handbook lesson 2
	-	present Grammar Handbook lesson 3
Period 3	-	review C & C Handbook lesson 2
(60 min.)	-	practice C & C Handbook lesson 3
	-	present C & C Handbook lesson 4
Period 4	-	review Grammar Handbook lesson 2
(60 min.)	-	practice Grammar Handbook lesson 3
	-	present Grammar Handbook lesson 4
Period 5	-	teacher's option: Special Skills, individual
(60 min.)		projects

The PRESENTATION, PRACTICE and REVIEW of each lesson input should also be employed with the "matrix" approach and the same breakdown into 5 periods could occur. The principal difference is the sequence of presenting The Grammar Handbook lessons. In the "matrix" approach, the lessons are presented as they are expressed as needs by the students. In the traditional approach, the lessons are simply presented in the order they appear in the handbook.

Use of the Handbooks in an Extensive 6-10 Week Program

The Communication and Culture Handbook is designed to provide approximately 5 weeks of lessons (60 hours with this Handbook, 60 hours with The Grammar Handbook, and limited use of The Special Skills Handbook). In a longer program The Special Skills Handbook would be substituted for The Communication and Culture Handbook after the fifth week as the source for "communication" lessons. The Special Skills lessons can be increased during weeks 4 and 5 of the training program. The Grammar Handbook should provide sufficient material for 8-9 weeks of training when used in conjunction with the other Handbooks.

Lesson Plans

The teacher should have a lesson plan prepared for each class day. This need not be anything elaborate, but it should show what is going to be covered that day and in what time periods and sequence. It should also mention any special materials or circumstances that are required. No lesson plan is intended to be a rigid timetable to be followed blindly. It is a reminder to the teacher of what he or she planned to do, and should be modified to meet the needs and interests of the class.

The sample lesson plan on the following page is broken into 5 time periods, but could be extended to more. The purpose of breaking the class day into such periods is to keep the class moving and provide the variety that helps to maintain interest. It is not advisable to limit the time spent on any lesson if the class interest is high. Again, the lesson plan is only a guide to help the teacher think through what he or she is going to do and when.

We have also included one blank lesson plan on page 87 with the suggestion that this form be copied and used on a regular basis.

Lesson Plan Sample: A Sequence of Events

PERIOD ONE

Review:	-basic lesson 5 C&C Handbook
Practice:	-supplementary lesson 5 C&C Handbook
Present:	-basic lesson 6 C&C Handbook

PERIOD TWO

Review:	-unit 1, Describing Things, Grammar
Practice:	-unit 9, Copulatives, Grammar (descriptive copulatives)
Present:	-unit 9, associate copulatives,

PERIOD THREE

Review:	-suppl. lesson 5, C&C Handbook
Practice:	-basic lesson 6, C&C Handbook
Present:	-suppl. lesson 6, C&C Handbook

PERIOD FOUR

-unit 9, Copulatives, Grammar (descriptive copulatives)

-unit 9, associatives

-unit 2, Identifying Things

PERIOD FIVE

(options)

-further work with copulatives
-discussion of where to buy things
-SCRABBLE game
-Special Skills Handbook

LESSON PLAN

Teacher: _____ Date: _____

Class: _____

PERIOD ONE

Review
Practice
Presentation

PERIOD TWO

Review
Practice
Presentation

PERIOD THREE

Review
Practice
Presentation

PERIOD FOUR

Review
Practice
Presentation

PERIOD FIVE

Review
Practice
Presentation

NOTES:

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